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THE QUADRIGA FOR THE PORTICO OF THE UNITED STATES PAVILION AT THE PARIS EXPOSITION
FROM THE FIRST SKETCH MODELED BY MR. A. P. PROCTOR



EAGLE WHICH WILL SURMOUNT THE DOME OF THE UNITED STATES PAVILION AT PARIS, MODELED BY MR. FLANAGAN

THE SCULPTORS OF THE UNITED STATES PAVILION AT THE PARIS EXPOSITION

I found Mr. Proctor in Rue Boileau, the oldest and most interesting street in Auteuil, which is saying much, for Auteuil—that picturesque corner of Paris adjoining the Bois—abounds in narrow streets, bordered with red-tiled garden walls, old Renaissance gates, and slender Normandy poplars.

Many noted people have lived in Auteuil: Boileau, the satirist, whose house, within a stone's throw of Mr. Proctor's, dates from the seventeenth century; La Fontaine lived and wrote his fables in Auteuil; Molière resided there; so did Theophile Gautier, and our own Benjamin Franklin; and now, although far from the crowded Latin Quarter and Montmartre, such noted sculptors as Mr. Proctor and Mr. Paul Bartlett have taken up their residence there. Mr. Proctor's house and studio are part of a villa, which means, in Paris, that there are other houses, and perhaps studios, within the same inclosure, only separated by trim little gardens and avenues.

Mr. Proctor was at work when I arrived, and his model was posing for one of the figures in the great quadriga which is to crown the portico of the United States pavilion at the Paris Exposition.

On a shelf in one corner of the studio stood the first sketch, or preliminary model. It is symbolic of America, as the official description reads, "The Goddess of Liberty on the Chariot of Progress." The chariot is drawn by four horses, with a youth on either side holding the swaying bridles. It is from this first model, measuring some thirty inches in width, that the accompanying photograph was taken. While giving excellent ideas of the sculptor's spirited conception, they do not, of course, indicate in any degree the technique of the finished work. Indeed, many points may be changed in construction; but first sketches are always interesting to artists and students, and as they are less accessible, are of more value than finished work.

Mr. Proctor is now working upon the second model, in which the figures are one-third the size of the final quadriga. When this second model is completed the sculptor will transfer his studio to the Quai d'Orsay, and work directly upon the building.

It is about as difficult to imbue a quadriga with so-called originality as it would be to do the same by an arc de triomphe. But it is not futility of conception, but futility of composition and treatment, that constitutes originality in art; and it is certain that Mr. Proctor's treatment of his subject will add greatly to the dignity and beauty of the United States building. For such a work no better man could have been selected. His modeling of animals is never at fault. Witness the splendid work in his "Panthers" of Prospect Park, Brooklyn. A little bronze casting of one of these panthers now stands in his studio, and it quite holds its own with a Frémiet, near by. In another corner is an elk in plaster, and it speaks volumes for the artist that the beautiful creature has lost none of its dignity by the loss of its horns *en voyage*.

At 16 Impasse du Maine, just back of the Gare Montparnasse, I found Mr. Flanagan, and the eagle which is to crown the dome of the same building. The great creature, measuring some twelve feet from tip to tip, is yet unfinished, but the model from which the photograph was taken, and which, as can be seen, is of no small dimensions, was perched haughtily on its stand in one corner. I think Mr. Flanagan could have done no better with his tremendous *finial*; the poise of head and angle of wing are excellent. The eagles of the corner ornament are necessarily more severe in treatment, having to conform in greater degree to the conventionality of the building. The shield and wreath being prescribed, the pose of the eagle was inevitable; but the headless armor at the side reminds one vaguely of the "old clothes" of the Column Vendôme. Mr. Flanagan might have avoided this feature to the improvement of his ornament. But it seems as though nothing could have improved the great eagle. It is well conceived and excellently modeled. There are many other things excellently modeled in Mr. Flanagan's studio. First is the model for the clock now in place, with the side figures, in the Congressional Library,

Washington. A few touches will finish the crowning group, which will soon be in place in the library.

Here and there are portraits in relief, heads varying from two inches to life size. They are all exquisitely modeled. To some the sculptor has given a fairy-like loveliness, by touches that half conceal the features, yet perfectly reveal their character. At present Mr. Flanagan is modeling portraits of Mrs. Phœbe Hurst, of California, and her two nieces. When all the work now in hand is completed, he will go back to New York, after an absence of ten years.

At 114 Rue de Vaugirard, that street of great length and little width, lives and works Mr. MacNeil, who has the task of modeling the spandrels above the entrance to the United States pavilion, and with him his talented wife, Mrs. Carol MacNeil.

Mr. MacNeil's studio bears witness to the four years of hard work in Rome from which he has but just returned. "A Roman Lady" possesses all the dignity of a Cornelia with the voluptuous strength of many a Roman matron. The bust is in tinted plaster, life size. But the delicate appeals more to Mr. MacNeil than the voluptuous, as many exquisite little groups testify. The same is true of Mrs. MacNeil, whose bronzes, both useful and ornamental, will certainly attract attention in the near future in America. The design in every case shows delightful fancy, and the execution splendid workmanship.



DECORATION FOR THE CORNERS OF THE
UNITED STATES PAVILION AT PARIS
BY MR. FLANAGAN

GEORGIA FRASER.